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CONTENTS

Musical Events.	PAGE
Parents and Music Teachers.	Mark Morris.
Letters to Pupils.	J. S. Van Cleve.
What a Student Can Learn at Concerts.	Henry F. Pink.
Rhythmic Training.	W. F. Parsons.
Theory of Music Explained.	Hugh A.
On Practicing.	George Petrie.
What a Student Can Learn at Concerts.	Henry F. Pink.
Arising from Them.	W. F. Parsons.
What a Student Can Learn at Concerts.	Henry F. Pink.
Topper.	W. F. Parsons.
How to Sing.	W. F. Parsons.
What is Classic Music?	Edward Dickinson.
Quotations.	W. F. Parsons.
March by Holstener.	Notes by Wm. H. Sherwood.
What is Music?	W. F. Parsons.
Mason's "Touch and Technique."	Perle V.
Use of Wrist—When Shall it be Taught?	Arthur J. Monckton.
Letters to Teachers.	H. S. B. Mathews.
Letters to Teachers.	W. F. Parsons.
List of Cabinet Organ Manufacturers.	W. F. Parsons.
Published's Notes.	W. F. Parsons.
Turn over a New Leaf.	W. F. Parsons.
A Few Rules for Piano Practice.	L. E.
A. C. M. Examination Papers 1891, pages 15, 16, 17.	
MUSIC.	
March.	Holstener.
Ballad.	P. Schubert.
Bagatelle.	F. J. Zadorn.
Sonata.	Göder.
Allegro.	W. F. Parsons.
Andante.	From Surprise Symphony.
Haydn.	
PRICE SHEET FORM.	
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30	
25	
25	
15	

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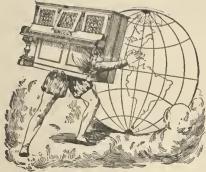
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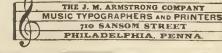
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LETTERS TO PUPILS.

BY J. S. VAN CLEVE.

To P. G. T.—Your predicament is a puzzling one, it must be admitted. As a general rule, and this has very few exceptions, I advise you and all music students to place implicit confidence in your teacher if his credentials and tests are such that you are willing to employ him at all. With musicians as with physicians a large element of failure is found in the distrust or semi-distrust of the patient. Unless you take the doctor's medicine strictly at the time in the manner, and in the quantity prescribed, it is obviously foolish to expect the results which he predicts, and it is egregiously unwise if you allow him with the faithless physician to have his way in medicine, there are not only "many men of many minds," but the doctors themselves disagree, and there are no authorities so supreme that all others must how down to them, like the brethren in Joseph's prophetic dream. You say your book is by a "standard author." That is a correct phrase, and we are compelled to go by such vague terms in music, and yet it is there where in the world more vague than fame? It is by the general consensus of mankind that any man gets his weight of authority. This is the way that even the fame of Beethoven, which is perhaps the most stable thing to-day in music, was built up to its pyramidal height. There is much matter for reflection and a good deal of ground for hesitation in the answer to your question, but, speaking generally, I should say, obey your teacher, unless the master in question is something of elemental importance, and has already, in your judgment, rendered himself in the wrong. In that case do not continue your lesson, but wait until the end of the quarter, though you have paid for them. If your confidence in your teacher is seriously undermined, observe I say seriously, then quit him, and quit him instantaneously; do not ask him to refund the money either, for that is adding insult to injury. But very careful that the master in dispute be a master of vital moment; that it be something radical in musical art, and that your teacher is diametrically wrong. If you can do so respectfully, and yet with that positiveness which comes from conviction and intelligent thought, call his attention to the master, and if he is a growing teacher, is a living plant in the garden of the Muses, and not a mere dead stalk, he may, though with some painful embarrassment and mortification, admit his error and make atonement to you by becoming a more wide-awake, accurate, and conscientious teacher. None of us are absolutely infallible, and that teacher does not exist who has never in all his lifetime made a solitary mistake of opinion or fact in his teaching.

To C. D. R.—You ask me two questions—first as to "picking out" melodies at the piano. I agree with your teacher in regarding it a pernicious habit. You say you "picked out" nearly all of a beautiful organ voluntary. With all due respect to your teacher, I think that he is in the wrong. Any noble piece of music is the product of what Wordsworth calls "high thinking;" yes, we may say something more, very high thinking and the like. The kind of conception plus an inconceivable amount of preliminary mental training in the power of thinking musical forms with persistence and clearness. To master any great work of music, or even a small work which is conceived in an earnest spirit and has any work in it, demands well-trained faculties, serious work, and a

good deal of time. Such "picking out" of tunes at the piano you speak of is mere dawdling. It is not of the least value in any imaginable way. It does not improve your keenness of musical perception, it does not add to your repertoire anything complete or valuable, it does not give pleasure to anybody who hears you—that is, any one with any discrimination whatsoever. It may do to amuse a three-year-old child, but after that mature period of life I recommend its disconnection.

Your second question demands a different answer. You ask whether you can "compose." I will say this, if you are willing to publish anything within your musical family that comes as spontaneous as the fountain from a rock; if heedful figures and striking chords spring up under your fingers as they wander over the keyboard as flowers used to spring up under the feet of Venus, according to the Greek mythology, then by all means compose, and not only compose but write down what you compose. Do not, however, attempt to publish anything or even to ask anybody but your most intimate friends to hear it, unless by a long course of systematic lessons in harmony and counterpoint and form and by many exercises in practical composition you have become a clear-headed, clear-thinking musician. Spontaneity is necessary in all works of art, but scholarship is at least equally as important. Crude music, even if full of genius, is almost worthless.

WOMAN IN MUSIC.

BY FANNY BLOOMFIELD-ZEISLER.

The position of women in music, her possibilities and limitations in that field, are controlled by the rules applicable to the intellectual limitations of the sexes in general.

To the one sex has been given in a large measure strength, to the other beauty; to the one aggressive force, to the other winning affection; to the one the pain in the enjoyment of thought, to the other the pain in the enjoyment of feeling.

The ancient philosophers had such good opinion of our sex that they ascribed all arts to the Muses, all sweetness and melody to the Graces, and all prophetic inspiration to the Sibyls.

Certain it is that, in all things that appeal to the heart, and that involves the exercise of the finest sensibilities of a sympathetic nature, as in all departments of art, man cannot equal her, but even the superior of man.

The art of music has two very distinct branches, the creative and the reproductive.

About the latter and woman's part in it little need be said.

I am confident that even those who are not inclined to credit our sex with any mental capacity will admit that women have reached the highest pinnacle of fame, and deservedly so, in the various kinds of reproductive music.

They have produced some of the greatest singers, pianists, and vocalists, and have been recognized as most valuable exponents of their respective art.

Whether there are any particular characteristics distinguishing the performances of men from those of women, is a debatable question.

There are some who claim that, as a general rule, there is to be found more breadth and power in the work of men, and more grace and sentiment in that of women.

While I admit that, up to a certain degree of efficiency, these claims may be true, I do not believe that I can insist that they disappear—say, more than that. If any thing, among those artists of both sexes who have reached the highest development in the art of interpretation, is this subtlety that renders her performance so fascinating.

She allows her temperament to carry her along, and she is not afraid to let her whole nature to her chosen art, that makes woman's power of reproduction art unique.

In the creative branch of music, however, women's genius has as yet not had very great triumphs.

Women's forte is, however, the capacity of invention, and to place themselves outside, as it were, of the composition they attempt to render.

A woman puts her interpretation into every shade of music; her momentary feelings have a strong effect on her performance.

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composer has as yet created an era; none has as yet marked her path by immortal works.

It is a peculiar phenomenon, worthy of some little investigation, that while women have achieved great triumphs in the field of literature, to a great extent in the arts of painting and sculpture, they have been unable to attain the position as composers.

What they lack is the power of extending their observations over a large range of music, and being able to do so; they lack the power of concentration, of self-criticism and objective judgment of the production of their own minds. Moreover, the art of composition is a matter of technical education, requiring a knowledge of the rules. It requires not only hard and earnest study of the rules, but the work of applying them is quite as serious a business.

And here I come to what I think is the explanation of the failure of women to make so much in musical composition than in any other branch of creative art. The reason is, because music is the most difficult of arts, and on the other hand the most difficult by mechanical rules. For all we have is the great model—Nature. When we paint, chisel, or write, we perhaps idealize, but we have a basis or background of reality. But in music we live in an ideal world created by our imagination. Schubert, so aptly phrase it, "Music differs from other arts in being a presentative and not a representative art." Women, somehow or other, are not inclined to be bound by any technical rules.

Composers are bound by the strict rules of logic. But "women," according to the strict rules of logic, "never reason, or if they do, they either draw erroneous inferences from wrong premises, or worse still, from correct premises; and they always take the first wrong top."

Again, it seems that in order to achieve greatness in composition, something more is required than the invention of new melodies, never changing, but why beautiful melodies should not flow from the imagination of women. But that alone does not make a great composer.

A person to become great as a composer must be a pathfinder, as it were; new methods are not sufficient; originality of style is also an essential requisite. No woman has yet entitled herself to credit for the latter, and as long as that element may be wanting, it struck me that women could show their originality in composition, attempting to any great extent to be active in a field in which they would not get beyond mediocrity, an example of which the world may be wise to follow. That potentially these elements are so far as we find in lacking in woman, do not exist, I am not willing to admit. They are probably only slumbering.

There is a infinity in musical composition, and it is safe to attribute to it an infinite combination under which she had thus far labored. There has existed, and exists to this day, the most obstinate prejudice against female composers. They have until within a century been excluded from higher schools. They have been in a social condition of inferiority, which has sustained almost exclusively to mental diction. I have no doubt that now, when these social barriers have been removed, when she will receive the benefit of a liberal education, she will, even in this field, be equal to man in high degree. She will have the courage to appear before the world as composer, and women may be wise to follow. That potentially these elements are so far as we find in lacking in woman, do not exist, I am not willing to admit. They are probably only slumbering.

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The true artist spirit grudges no amount of time for study, no labor of final completion. It is this spirit that woman has too often lacked, fondly imagining that her artifices would do duty for patience, and her tact for the discipline of study. If women's work is to be a meritorious contribution to musical literature, they must conscientiously pursue all the processes of art, they must aim at conscientious veracity of expression, they must aim at conscientious variety of expression, they must aim at conscientious weight, and symmetry of form. They must learn to object to what is wrong in what she writes, and to bring out what is right in what she writes.

Thus: "The universal trouble with female composers is, that they pitch their enthusiasm two or three notes too high, and as choreography they deal too literally in italics."

And after all, even though woman has a long, weary, and laborious path before her before she may become equal to man in musical composition, still her position in music is even now something to be proud of.

What we need now is not what has been done, but what will be done. What we need now is not what has been done, but what will be done.

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WHAT A STUDENT CAN LEARN AT CONCERTS.

BY HENRY T. FINCK.

Not all music teachers, perhaps, would agree with remark, which a distinguished pianist once made to me: "If you have a hundred dollars to spend, ten for lessons and ninety for concerts;" but they admit that there is some sense in the advice, especially in the case of advanced pupils.

It cannot be denied that, as a rule, students are asked to devote too much of their time to mere mechanical exercise. Technical perfection, of course, is absolutely necessary in the case of concert pianists, but a very small portion of the time which can become available to a young concert pianist, the mind and soul must receive more of the time which is now so freely squandered on physical exercises; and even in the case of concert pianists the time has come when technical shortcoming is much more easily pardoned than a dry, inexpressive style of performance, or a technical conception of the spirit of a piece. Just as "wanderers" and "coloratur" singers are no longer wanted on the operatic stage, but vocalists who have an act of intelligence and power to reproduce the dramatic contents of a song, its poetry, and its passion, so pianists can no longer hope for success by mere frantic efforts to dazzle an audience with brilliant feats of mechanical display. Such things may lead to temporary popularity—a season's fad; but for more permanent fame an out-of-expression is worth more than a pound of mechanism.

This is the first and most important thing that a student can learn at a good concert: the change in taste and demands of musical audiences. Music is no longer a mere plaything, but an art. A modern audience would hardly be edified by seeing Mozart playing the piano with a smile placed over his keys; for such things were to go to a dime museum or circus. Now, said a modern audience be pleased to have to listen to the gaudies and trills and all unmeaning ornaments with which the pianist of Mozart's time had to "adorn" even adagios to cover them from the seats in their emblem.

No doubt Mozart and Bach, and other men of genius always played with expression; but then musicians general formerly paid little attention to what we regard as the soul of music is shown by the sensation which made by the Mannheim orchestra, in Mozart's day, the simple devices of *crescendo* and *diminuendo*, which affected the audience like a new revelation. In Mozart's time had to "adorn" even adagios to cover them from the seats in their emblem.

This very fact, however, teaches an important lesson. Many young musicians are apt to fancy that the only way to impress a miscellaneous audience is to play as loudly as possible, whereas any performance by a good pianist or orchestra will show them, if they have eyes to see, that infinitely more effect is produced by artistic delineations between loud and soft, endless gradations between the extremes, than by a persistent *fortissimo*, which soon becomes monotonous and tiresome. Yet it is stated of an audience, English or American, that it is willing to pay a great price for a famous composer to bring out a certain piece, by a famous composer, because it ended *pianissimo*; he was afraid that we make it fail! And when Wagner was appointed director of the London Philharmonic Society, only five years ago, he found that orchestra still had a vicious way of playing everything *mezzo forte*, with any shading in loudness or tempo.

The art and the importance of dynamic shading are now pretty well understood, even by ordinary music teachers. So not the art of varying the tempo, for correct conception of which most students of music still obliged to go to the concert halls, because teachers either do not understand it, or, if they are old fashioned, do not wish to practice it, because say that the "old masters" did not employ it, and it is therefore merely a bit of modern "sensationalism." But, as a matter of fact, this *tempo rubato* (taken in widest sense of the word) is to modern music what graceful, unforeseen turns and changes are in the

Theory of Music Explained.

FOR

Piano-Forte Players.

BY

Hugh A. Clarke, Mus. Doc.

III.

LESSON VIII.

COMMON CHORDS WITH THE ROOT DOUBLED.

There being only three letters in a chord, if we want to add it we can only do so by doubling one of the letters, the most important is the root, so we begin by doubling that. Strike the chord as you have it in the hand, C, G, C, G, C, G, C, G, the right. You see that one letter, C, is doubled and is in the bass and at the top, or treble. Now when a chord is struck this way, it is said to be in the octave position. The root is in the octave of the bass, or the root is at the bass and in the treble. Now keep C with the left hand and play G, C, E, with the right. This is called the first position. Now keep C with the left hand and the third in the treble. Now keep C with left and play C, E, G, with the right hand. This is called the fifth or *quinta* position, because the root is in the bass and the fifth at the top.

Go over all the chords in the same way. Then question as follows:

Play chord of C—third position.

Play chord of G—fifth position.

Play chord of D—octave position.

Play chord of A—fifth position.

Play chord of E—octave position.

Play chord of G—quinta position, and so on.

Make the pupil strike each one of the chords. Then ask the questions given below.

EXAMPLE 1.

EXAMPLE 2.

EXAMPLE 3.

Now analyze this one. Play the chords of which it is a dispersion. Say whether they are major or minor.

EXAMPLE 4.

The teacher should question on the last example somewhat as follows:

This work is now published in book form, complete in 30 Lessons.

Q.—How many of the notes of the right hand part belong to the C?

A.—Four.

Q.—How many to the G?

A.—Four.

And so on; each four must be struck with the hand in which they belong, then determine 1st, the root. 2nd, whether major or minor. 3rd, the position.

Every time he assayed that you will success will ensue, if you give yourself the trouble to work for it; success may be deferred, but it will come.

Remember that a good composition is worthy of good practice.

Regularity, system, and precision are not only excellent general qualities, but may be reckoned among the principal conditions that ensure a useful practice and guarantee a successful performance.

Do not start the thought your practice; if you stumble in a passage, leave off at once; then attack the obstacle again and again, till you manage to overcome it effectively.

Music and melody must be vigorous when you practice. If you feel unwell, better leave off for awhile until you have recovered.

Make yourself acquainted with the lives and portraiture of the musical composers. Your interest in them will thus be heightened, and you will seem to meet them in their works.

Question on this example as follows:
What is the root of the 1st chord?
Is it major or minor?
What position is it written?
And so on with each chord.

The notes of a chord are not always struck together, but are dispersed or broken up. This is called dispersing or breaking the chords. To find out what the chords are, and in what position they are written it is only necessary to strike the notes together. Thus:

The half note C in the bass, is equal to the four eighth notes in the treble, also the half note F; therefore, by striking together all the notes that belong to C, we get C, E, G, C; all that belongs to F, we get F, F, A, C.

Thus: C in octave position.
F in quint position.

Below are two little preludes for the piano, made by dispersing or breaking up the chords given in exercise number one.

EXAMPLE 2.

EXAMPLE 3.

EXAMPLE 4.

On Practising.

By CARLYLE PETERSLEA.

Practising is not merely a mechanical work, but is a mechanical process, which, when properly developed, produces good fruit, in saving time and trouble, and in a manner achievement of the wished-for result. The first condition for a good and useful practice is a judicious apportioning of the time at the disposal of a pupil. If a pupil has time to practise, and with any good result be devoted to piano-forte-playing, namely, one full hour daily, we would recommend the following distribution:

Technical exercises—scales	Minutes
Studie or Etude	10
Classical piece, one movement of a	
Sonata, or a single classical piece .	25
A lighter piece (drawing-room music)	10
	60—1 hour.

If the student intends to devote his life to the musical art, four hours daily are indispensable. The first division of this period of four hours ought not to exceed two full hours. These two hours might be apportioned in the following manner:—

Technical exercises—scales, single	Minutes
Studie or Etude	30
Sonata or Concerto	40
Lighter piece (drawing-room piece)	20
	120—2 hours.

The amateur student will generally find a little spare time in the afternoon, say forty-five minutes; these forty-five minutes ought to be used thus:—

Playing through the study learnt in the morning, or one or two learnt before.

Classical piece, with repetition of one or two movements learnt before.

Reading at sight or playing from memory 15

HOW TO LEARN A PIECE.

II.

BY CHEVALIER DE KONTSKI AND WILLIAM H. SHERWOOD.

Question 8. Should the pupil try to play with expression during the early study of the piece?

Answer 8. The Chevalier de KonSKI: "Certainly not. The conquering of all difficulties is first to be secured by slow and pains-taking practice; from this onward play with expression, feeling, and soul. However, frequent slow practice is always necessary for a fine performance of any piece."

William H. Sherwood says: "Yes and no. The pupil should alternate between playing with and without expression. In the latter way he will be able to keep cool, and think more about careful preparation; whereas the emotional qualities of the music may prove too alluring and stimulating for an intelligent study if practicing with expression is persisted in."

Question 7. Should the pedal be used from the first study of the piece?

Answer 7. Chevalier de KonSKI: "Certainly not, for the pedal is a great obstacle to a player making for himself difficulties and successes, ruining and blunting melody and accompaniment, and perhaps mixing unrelated harmonies. The study of the pedal is of the greatest importance, and should receive careful attention after the piece is learned, and in no case be employed before this."

Mr. Sherwood: "He should study the use of the pedal with as much intelligence and with as delicate a care as any other part of the lesson. If the pedal is used during the practice of difficulties, the resonance and sustaining of all tones will prevent the pupil from doing as clear and exact work; therefore, use the pedal but little during the early study of the piece, and not too much at any time. The fingers should be able to keep up a clear legato in nearly all cases and as little dependence be put upon the pedal for legato as possible; but finally, especially for public performance, the pedal will be used as dictated by a refined taste."

Question 8. Should he in the study of the piece play with a strong and firm touch or shade its power as demanded by a good expression?

Answer 8. Chevalier de KonSKI: "He should study the piece with a strong and firm touch till he can surely play the piece through in an even tempo with no faltering or uncertainty; then it is very easy to shade the touch according to the demands of good expression, and through this method he will the sooner come to a fine performance of the piece, for the mind should not be overburdened with details, but he free to cope with technical and other difficulties."

Mr. Sherwood: "Both ways alternating. Most players need to practice much with a strong *lifting* and *soft* playing instead of practicing so loudly."

Question 9. Should the pupil take the piece away from the instrument and try to think out its effect, mentally, hearing it with his inner ear, as it were?

Answer 9. Chevalier de KonSKI: "It is profitable to do this, but it is well enough lessened so he can follow its effect clearly in thought, for in this way he has no technical difficulties to overcome, and can therefore think out the best effects more surely than when playing the piece."

Mr. Sherwood: "Yes, often! It is of great value and a greater help in finding the finer and more subtle points of expression, and it has a distinct worth in the help it gives when he comes to play it after such a mental study."

Question 10. Is it a good idea to lay the piece by for a few days now and then, to let it ripen, as it were, and so, at what stage of its learning?

Answer 10. Chevalier de KonSKI: "It is a good plan to lay a piece aside after a few days' study upon it, and then take it up again, when it will be fresh, and he can do more accurate work upon it; in fact, he should begin it again for particular accuracy, and when it is well worked up put it by again for a few days, and then take it up for

a finishing expression and the perfection of hard passages in detail."

Mr. Sherwood: "With difficult pieces this way of alternating between several days of practice and several days of rest can be carried on with profit for months. I always lay my works aside several times for this ripening process before considering them ready for public performance."

Question 11. Chevalier de KonSKI: "As said above, when the piece has been studied a few days it is to be laid aside a while; during these days a new piece should be taken but of a different style, as, if the first was classical the second should be romantic; this presents a one-sided development and gives variety, freshness, and new interest to the pupil's study."

Mr. Sherwood: "Yes; two or three different styles afford a welcome and profitable variety. If the pieces are long, a short section of each is recommended rather than diffuse and hurried practice of too many pages of the piece at once."

Question 12. How long should be sit at practice at a time, and how many hours a day?

Answer 12. Chevalier de KonSKI: "Beethoven was much opposed to many hours of practice a day and too many hours at a sitting; his advice was as follows: 'Remember that it is not the quantity but the quality of study that will bring you to perfection. You must not play several hours consecutively, but as soon as your fingers become tired stop your practice at once, to avoid stiffness.'

Mr. Sherwood: "It depends upon the health of the pupil. I could only advise upon personal acquaintance. However, in general, it may be said that it is not well to practice when the pupil is much fatigued, for the technical and artistic parts of a piece both need the freshness and alertness of an active mind and unwearyed body."

WHAT IS CLASSIC MUSIC?

II.

BY EDWARD DICKINSON.

Boy, it may be said, a "romantic" work, so-called, may be as regular and complete in form as a classic work, and often is so. Whereas, then, does the distinction lie? It lies really in this: whereas a typical classic work produces its effect as a whole, and by arousing an intellectual as well as an emotional response, the typical romantic work produces its effect mainly by means of the beauty of its details. In the classic work the composer's thought is how he may make the parts fit each other and combine into a perfect whole; but the romantic composer thinks more of the adornment of the parts themselves, as though the form and plan were incidental, not the end of his effort, but the means of his effect. So, in romantic music, the composer is more free to modify the form to suit the exigencies of his thought, and often throws aside the methods and rules that sufficed for the classicist, and strains after effect, however lawless the course by which he pursues it. Hence classic music is more restrained and severe than the romantic; it aims to satisfy not merely the emotional susceptibility, but also the calm, critical, scientific analysis. To the uneducated music lover the classic music is cold, dry, and forbidding; it is not the fresh, gay, romantic spirituality, but seems to repose calmly in its somberness of perfection, as if disdainful of all temporary expedients of art.

To sum up in a phrase—the classic work makes its appeal solely in its entirety. The most complete and extreme example in music is the fugue. In having a fugue we are along by a steady stream—there are no resting points, no isolated beauties of detail which tempt us to pause; each phrase is an inevitable consequence of that which comes before; and an inevitable antecedent of that which comes after; we are conscious of no definite emotion until the end is reached, and our impression at last is of something majestic, logical,

cumulative—the effect is that of a coherent mass, not of an accumulation of details. As another example of a thoroughly classic work take the first movement of Beethoven's Sonata in E flat, Op. 7. Although the form is different from that of the fugue, the musical effect is much the same as I have described above. There is not an instant's break in the continuity of thought; we do not stop to think how beautiful this or that melody or chord is, for each detail is beautiful, not in itself, but in its relation to the whole, and it is only when the end is reached that we formulate our impressions and perceive the perfection of form, the steadily advancing climax, the calm and precise objective character of the work.

In such compositions as the first movements of his Sonatas, Op. 13 and Op. 31, No. 2, we observe the first beginnings of the departure from the severe classic style toward the romantic. In these works the ideal of Haydn and Mozart is plainly left behind, and a new epoch of more intense and conscious personal expression is foreshadowed.

While it is difficult to draw any hard and fast distinction between the styles of these two schools, since each may possess many traits that belong to the other, we are also embarrassed when we attempt to identify any precise period when it may be said that the classic era came to an end and the romantic began. Historians generally agree, however, that Beethoven was the last of the great classic masters, and that he also prepared the way for the romantic school, if he was not actually its first exponent. At any rate, dying in 1827, he closed the classic age of music, and the classic spirit as revealed in the works of Mendelssohn and of many lesser men of the recent period was but the afterglow which followed the setting of this great luminary. The beginning of the classic age is also difficult to determine; but if we fix this point at the opening of the 18th century we shall include the creative lives of the men who are the chiefs of the classic school. The most prominent of these are: Domenico Scarlatti, Johann Sebastian and Philip Emanuel Bach, Haydn, Mozart, and Beethoven. In the same school are Clementi, Cramer, Czerny, Fleyel, Hammel, and a host of others of little significance at the present day, because they followed the current and contributed no new impulses.

The classic period is that in which instrumental music attains its independence; its chief products were the fugue and the sonata form. The development of the symphony, the string quartet, the concerto, and the piano quintet gives the classic age its grand historic significance. Classic art is of the past; it has slowly crystallized into form; it has rubbed away all temporary expedients of pleasure, and has embodied and preserved that which is most durable, the delphic judgment; it has become monumental, and stands as a model for those who would base their own work on principles of tried and approved excellence; while many of the products of the classic school have sunk out of sight, because, although their style was pure and their expression clear, their ideas were shallow and have now become commonplace. The greatest achievements of classic musical art become ever grander as they survive all changes of taste and convulsions of feeling, for they exemplify the highest excellence of art—noble thought enshrined in perfect form.

To our young men and women who wish earnestly to employ themselves, music is a rich field that needs to be well cultivated. Whoever will seek broad education and an art of music, whoever will endeavor to keep in hand some of the common elements of taste, and join music and the development of thought, whoever will seek with care and patience the use and place of art in his life, will discover that music offers them no little as a human inheritance, no little as a sacred trust. It is full of unexplored wealth, they will be made happy to us. It is full of truth; we should consider and know it. It is a world of thought and inspiration; we should be taught not to lose our way in it. Not less lovingly should the little child whisper to its mother, "Mother, speak of it, their own beautiful *water sanctissima*."

Questions and Answers.

Ques.—Please inform me, through THE ETUDE, what you would suggest in the line of wrist pieces, etc., for a pupil who is taking Cramer's studies.

Ans.—There are a great many books of studies for the development of the wrist touch, but nearly all of them are founded upon the supposition that most all hands can reach an octave with perfect ease, whereas, the majority of hands find it difficult to reach an octave and still more difficult to play clearly a chord that includes the octave. The proper school for teaching this indispensable touch should begin with developing the wrist movement on single notes, the thirds and the fourths of the sixth, and when the hand can play the latter extension with a properly relaxed wrist and the span extended, with the fingers reach the octave easily, it will be safe to add the wrist touch on octaves. This publishing house has a hook in preparation in which the above principles, with several other practical ideas, are embodied. C. W. L.

Ques.—In old classical music is the trill that is marked with a horizontal wavy line extended to the right, and when marked only with tr. or trill? Are the both executed the same way in modern music?

2. In playing a mordent it is the principal note centered?

3. Should mordents, trills, and direct turns always be played with the bass note or before the bass note?

M. L.

Ans.—1. Authorities disagree in this matter; in fact no positive rule can be given. It is a matter of taste where one musician would play it as a common trill, and another would play it as an inverted trill, perhaps, generated by the style of music and the effect he desired to produce. One needs to be thoroughly read on this subject and to practice the different styles until familiar with their effect; then he will have the material and knowledge necessary for use in his teaching and playing.

2. Yes, the first and second notes of a mordent are played extremely rapid, with the accent falling on the last note, which is the principal. The mordent is composed of the principal and the next scale note above it, and the principal again, beginning and ending with the principal.

3. Authorities disagree here; some fine teachers are very careful to have the first note of the mordent played exactly with the bass note, and others are as particular as exactly with the bass note, and others are as particular that the last accented note shall be exactly with the bass note, and that these first two notes shall precede the entire time, but direct turns begin with the bass note. C. W. L.

Ques.—1. What are the best exercises for strengthening a weak wrist for piano playing?

2. Can any of the Mason Two Finger Exercises given to read organ students?

M. T.

Ans.—1. There is nothing better than a judicious use of the metronome for strengthening the wrist. With the play the interval of a sixth on the piano, with three four notes to a beat, taking care that the wrist is not feebly loose. Undoubtedly your weak wrist is not more or less than the fatigue due to the use of the instrument; while playing let it loose, take all nerve, striction of muscle and tendon out of it, and let it be perfectly free and the fatigue will disappear at once. In fact, to tell if you are playing with a loose wrist or not is best done by observing whether you experience fatigue the amount of fatigue experienced being a gauge of the stiffness of the wrist that you have allowed; of course this stiffness must be given up for a free looseness.

2. Mason's Two Finger Exercises are admirably adapted to read organ work, but nearly all its practice is done without wind, sometimes blowing and giving tones, however, to procure the desired legato and staccato effects.

C. W. L.

Ques.—Does a piano that stands several years without tuning, suffer loss in tone-quality, and does it injure to set it when hardly out of tune?—L. C. W.

Ans.—A piano should never be allowed to go without tuning more than one year, even if it is not used, the best of pianos, when in use, require tuning at least twice a year; in June and November or December, to

2

16

20

cresc.

21

25

meno forte

ten.

28

32

March. 6

Trio.

poco meno mo
tranquillo

p dolce e semplice

pp

March. 6

73

57

pp

pp

pp

cresc.

poco a poco, sempre staccato

69

marc.

* Not yet ff

March. 6

to grow heavier and somewhat slower
cresc.
ff pesante ff
sostenuto

73

92

March. 6

ten.

96 *sf* *con strepito*

101 *con brio*

103 *con brio*

106 *p* *quasi pauken*

108 *cresc.*

110 *f* *cresc.*

113 *dolce.*

March. 6

Moderato e con g



8

mf

dim.

p tranquillo

p

mf

mf

mf

mf

mf

mf

dim.

p

mf

mf

cresc.

p

mf

mf

mf

mf

Bagatelle - 3

mf

Bagatelle - 3

BAGATELLE.

F. J. ZEISBERG.

Sheet music for 'Bagatelle' by F. J. Zeisberg, featuring five staves of piano music in 2/4 time with a key signature of one sharp. The music includes various dynamics like 'p', 'mf', and 'cresc.', and fingerings such as 1, 2, 3, 4, and 5. The piano part consists of a treble clef line and a bass clef line.

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Bagatelle - 2

SOLITUDE.

W. Goldner. Op. 31.

Allegro moderato.

p con espressione

dolce.

cresc.

staccato

rit.

a tempo

con espress.

p



Sustitude - 4

Sustitude - 4

ALLEGRETTO.

From Seventh Symphony in A major.

Beethoven.

Allegretto. M.M. $\text{d} = 80$ to 96.

ANDANTE.

From the Surprise Symphony.

Haydn.

Andante.

EDITORIAL NOTES.

"Bad habits are Philistines who put out the eyes of Samson and make him grind in the mill." The pupil who cares more for accuracy and fine playing than for making a show of brilliancy does not fall into bad habits. Slow and self-critical playing is where pupils need to apply their best endeavors.

"TACT tries tactics to which talent has never given a thought." The teacher who twangs but the one who plays the notes and keys before him, is worse hampered than the violinist with but a G string. Music teaching is something more than note and time explanations.

"Wants a lazy man looks toward heaven the angels close the windows." That is why lazy pupils never enjoy the triumph of fine playing, the ecstasy of emotion, while playing good music—for they never play well enough for this—the congratulations instead of the deprecations of friends, and an approving, in place of a condemning conscience.

"Evans one who thinks genius can be without understanding thinks without understanding himself." The pupil who rests on the thought that, "having gifts above my fellows I do not need to work like a drudge," is on the way to ignominious failure. Talent and genius are given us to cultivate, not to neglect.

UNDEVELOPED FACULTIES.

"The wolf does not lose courage when he sees the flock is large." Young people delight to overcome difficulties, to solve puzzles, to play games that demand skill by which they can "heat" their companions. Boys leave the smooth path to jump over the hitching posts, walk the fences and walls. Girls jump the rope and try their powers at overcoming enigmas, and delight to try and do the things that their elders say are too hard for them. But in all of this there is an element of frolic, recreation, and amusement; this must not be overlooked. If we as teachers built upon this inborn desire to conquer, we might accomplish more. Young people enjoy doing something that their friends cannot do, and this, with the other mentioned quality of children, should be made more use of in our work. Children are particularly pleased to have older people praise and admire whatever they themselves think has been well done, and too, will try hard to do a thing well for the sake of expected praise. Parents and the family friends can lend an efficient hand in this. Furthermore, children are never happier than when doing what they think will please those for whom they have a fondness; teachers can take a hint from this.

EFFECTIVE TEACHING.

The most sublime truths can be spoken in such a lifeless way as to scarcely arrest the hearer's attention, and commonplace facts can be said with so much intensity as to make a profound impression, far deeper than the meaning of the words alone would imply. Taking the above facts as a text, it can be easily seen why the teacher who is trying to explain something that he himself but partly understands makes little impression on his pupil. It can also be seen why a teacher who has a thorough knowledge of his subject can induce his pupils to do successful work. But the knowledge alone will not make the teacher's efforts effective; there must be a convincing earnestness and a feeling of the great importance that what he is about to say must be made impressive and that the pupil must be stirred up to superior effort. But no teacher can come up to this ideal who has but a mercenary idea of his work, or does not love his work as dearly as his honor. Only a musical enthusiast can be a successful teacher, successful in the sense of making his pupils workers. Such a teacher will not give a cold and critical suggestion, but will be all aglow with feeling, and inspire his pupil to play beyond his ordinary achievements. When the lesson is over his pupil will be on a higher plane full of earnest resolve to do better work, and he will feel some of the love for music that was so clear.

THE ETUDE.

"TURNING OVER A NEW LEAF."

In the expression which forms the title of this pamphlet there is a happy metaphorical phrase for improvement in ways of working. Suppose it is considered for a moment in its literal sense. What an ordeal for the musical ear is the sharp, rustling sound of paper when a large class of children turn the same leaf in their books at the same time! Yet, in many ways, and of course, they must do. Often the class itself seems wholly unconscious of the discord—for it can be called nothing else. Many teachers do not, apparently, notice it, or, if they do, seem to consider it too trivial a matter to call it to notice.

There are persons who will play on a piano in the most placid manner with the most decided indifference to every pressure of the foot. "Yes, and on the west ocean when the waves are high!"—Perhaps such teachers and players would claim to have "no nerves." It is far more reasonable to explain their indifference on the ground that they are too sensitive to the work, to perceive the delicacy, appreciation, spiritual perception and taste,—no matter how correct the ear, how skillful the manipulation, or how thorough the technical knowledge. Such singers and players, then, either, should be turned in, metaphorically and literally, "turn over a new leaf" in this respect, and do the latter in as noiseless—and consequently in as unobjectionable—a manner as possible. —*Werner's Voice Magazine.*

NEW PUBLICATIONS.

TEACHERS and students of the pipe organ will find a helpful hook in the pamphlet, "A Graded List of Studies and Pieces for the Organ," by Everett E. Ernster. It is in eight grades, with full titles of a great number of pieces and studies, and by whom published. Price of pamphlet in leatherette cover, 60 cents. Can be had at this office.

"Preludes and Studies, Musical Themes of the Day," by J. Henderson; Langmans, Green & Co., publishers, New York. This is a book dealing with musical subjects in a broad and comprehensive and interesting manner. The hook is divided into four parts: A study of "Der Ring des Nibelungen," Wagneriana, The Evolution of Piano Music, Schumann and the Programme-Symphony, all making a book of 245 pages. It is a valuable hook for students and others who wish to fully understand some of the vital and living points in modern music.

PUBLISHER'S NOTES.

HAVE you renewed your subscription to THE ETUDE? See date on the label of the wrapper.

A new and corrected edition of Landau's Reed Organ Method is now in the hands of the printer and will be soon ready. This hook is meeting with a large sale, and we are receiving letters expressing the greatest appreciation for its fresh music and way of giving instruction.

Teachers and conservatories wanting fine pieces for concert and commencement use can find nothing better than those that we have published with annotations, analyses, and lessons by the most celebrated teachers and musicians of our country, especially for concert use: Valse Caprice, Rubinstein, 75c.; Kuyawski, H. Wieniawski, 65c.; Kamennoi-Ostrow, Rubinstein, 75c.; Rondo Capriccio, Mendelssohn, 75c.; Polonaise in D, Schumann, 35c.; Soaring, Schumann, 50c.; March, A. Hollaender, 75c.; Valse Brillante, L. Gaertner, 75c.

Bound copies of THE ETUDE for 1891 are now ready. Price \$2.50, post-paid. A bound volume of THE ETUDE is one of the most valuable books of musical literature for teachers, pupils, or musical amateurs that can be found, and it is especially so from the fact that its articles are so eminently practical and helpful.

The Album of Instructive Pieces is meeting with much favor from teachers who are using it. The selections are of the choicest music, and many are annotated for students' use. Send for a copy and see what a fine collection of teaching music the book contains.

Teachers who appreciate advanced and practical teaching ideas will be pleased with "The Normal Course in Piano Technique," by W. B. Wait. Send for a copy and look over its good points.

Now that the long evenings are upon us it is a good time for playing games. We have two fine, interesting, and instructive musical games, Allegroando, for teaching notation, time, keys, and many details of an elementary knowledge of music, and Musical Authors, for teaching biographical and historical incidences in music. Both games are highly recommended by those of persons who are using them, and highly as interesting to musicians and adults as to children. Price of Allegroando, 50 cents. This can be played in several different games or ways. Price of Musical Authors, 35 cents.

All special offers for single works announced in December issue are withdrawn. The works can be had at reduced rate by taking the lot—see "Special Offer Renewed."

Why not renew for two or more years and save trouble and money?

Every mail brings in many long lists of subscriptions. THE ETUDE nearly doubled its circulation the past year.

The more subscriptions the better we can make THE ETUDE.

Many subscribers are getting large lists.

Renew your subscription early.

Teachers will find valuable teaching pieces in this year's ETUDE.

The ETUDE reprints the best things from foreign music journals.

Do you want to know the best things in new sheet music? Take THE ETUDE.

The best writers on musical subjects of the whole world write for THE ETUDE.

SPECIAL OFFER RENEWED.

The special offer for the seven new works, which was to expire January 1st, will be continued during January. The printers and binders have been too busy to finish all the works before the holidays. All of the works will be delivered during January. It must be remembered that this offer is unusual—and will never be repeated. The hook and offer are given in an opportunity to get them for about one-third cost. The publisher makes this offer to introduce the works to the profession—see advertisement on front cover. We have booked many hundred orders last month, and hope that the coming month many more will avail themselves of this exceptional offer. The separate works will be sent special rates.

The conditions are—that the seven works will be sent postpaid for only \$2.00 (two dollars). CASH must accompany order, even if party has an account with us. The seven are as follows:—

FEBRUARY 1st.

1. Album for the Young, (Op. 65).....Schumann, (With portrait, biographical sketch and his rule for young musicians.)
2. Complete Walzes.....Chopin, (With portrait and biographical sketch.)
3. Theory Explained to Pupils and Students.....Dr. H. A. Clarke.
4. Course of Piano-Forte Study, Vol. I.....W. S. B. Mathews.
5. Strelakski's Piano Studies, Vol. III.
6. School of Four-hand Playing, Vol. II.....Theo. Presser.
7. Seven without Words.....Mendelssohn-Cady.

AN EXPLANATION.—We do not send receipts for subscriptions because the address label which you will find on the wrapper answers this purpose. The month following your remittance this address label will show to when your subscription is paid, thus indicating that we have received the subscription price and to when you have prepaid.

Those of our patrons who are more than two hundred miles from Philadelphia, should return small packages of music to us *by mail*, and not by express. Especially is this true where the package would pass through the hands of more than one express company, for each company makes a charge upon it. Music by mail can be sent at the rate of one cent for two ounces. Flat packages carry better.

TESTIMONIALS.

I have carefully examined the "Touch and Technique," "Scales," and "Arpeggios" of Dr. William Mason. I find them invaluable to the earnest and thoughtful piano student; indeed, they should be his daily bread.

CHAS. E. CHIDSEY.

I have received and examined "The Music Life," by Thos. Tapper. It is a grand work, teeming with the noblest thoughts in regard to musical art. I shall recommend it to all within my power.

DOX. N. LONG.

In reading Mr. Tapper's new book I am again impressed by the value of a printed thought. A teacher's spoken word may be soon forgotten, but the same word placed upon the printed page is permanent, may readily be put in the hands of pupils and there reach through the eye to the heart. I have two books Mr. Tapper has written, and I am assisting him in his work, and much may easily realize this assistance if they will urge their pupils to read the volumes. Personally I am all the more grateful to him for the chance and talks, because I have noticed in my acquaintance with the author that he practices what he preaches.

E. B. STORZ.

I have much thanks for sending me THE ETUDE regularly. I cannot refrain from complimenting you on the variety of the contents and the elevated tone of the paper. The earnestness of its aims is in marked contrast to most of the German musical papers, devoted, as they are, mainly to concert news. With distinguished respect, Your obedient servant,

DR. HUGO RIMMANN.

In previous notice of "Chats with Music Students" we spoke of the good work being done by Theo. Presser in the way of furnishing good musical literature. After reading his life and "How to Succeed in Music" by Thomas Tapper, we wish to recommend the former. Never have we read a hook with more interest and profit. In our reading we have a habit of marking passages that strike us with special force; but here so few that we may easily read the whole book. By every page is so freshly bristled with good thoughts, aptly stated. Presser is epigrammatic and Emersonian in his style. There is nothing prosy about the book, and it is throughout extremely practical.—*Musical Messenger.*

Thank you for sending a copy of Landau's "Reed Organ Method." I am delighted with it. It is plain and excellent. It progresses by small, well-graduated steps, explaining every point in the clearest and most practical manner. The lack of system and inadequacy of material found in most instruction books are entirely overcome. By it every pupil can be easily and safely developed into a musical-like and artistic performer.

SPECIAL NOTICES.

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WHAT TO TEACH.

HINTS FOR A TEACHER'S CIRCULAR.

BY CHARLES W. LANDON.

[The following suggestions have grown out of the writer's experience. Teachers are at liberty to reprint any part of this that meets with their approval, and, of course, will add to sent to according to their methods and ways of working.]

The only reason for placing this into the hands of the reader is that of mutual benefit, that those people who are interested in musical education may know of more ways of working.

Parents are especially requested to co-operate with the teacher in requiring faithful practice.

Special hours specially devoted to practice are an indispensable requisite to advancement.

At least two hours a day should be devoted to practice but not more than one hour at a time.

It is desired that the pupil give an accurate account of each day's practice. This will be commented upon by the teacher at the lesson hour.

Special attention is given to the pupil how to practice and how to get the most desirable results from his efforts.

Careful attention is given to the pupil as an individual his particular needs being made a study and such means adopted as will secure for him the best artistic results.

Every legitimate effort is made to keep the pupil interested. No dry studies or styles of music are given only the most recent and best approved methods used in my work.

That confidence, certainty, and repose of execution may be secured the pupil while performing for listeners may be led in the habit of fully occupying the mind with his music while practicing, in analyzing its construction and bringing out its motives, phrasings, accents, climax, and nuances, and in applying the proper touch necessary to produce the desired artistic effect. This so fully occupies the mind as to leave no place for the pupil to think of his audience, and, furthermore, this style of performance leads to the most rapid and desirable results.

Musicals are frequently given for teaching pupils how to perform before an audience, and as an incentive to faithful practice in the finer finishing of pieces, and giving parents and friends an opportunity to judge of pupil's progress.

Refinement of taste is a most essential part of a musical education; therefore, I make it a special point to give such selections of music for study as will bring the best that there is in the individual pupil; furthermore, the musicals are an invaluable feature in the education of an appreciation of the gems of musical literature. However, I do not give selections that the pupils cannot enjoy.

The same pieces are not given to pupils of the social circle, that they may not have the annoyance of hearing each musical friend play their piece.

In the musicals a course of instruction is given musical history, biography, analysis, aesthetics of music and general musical information; this tends to widen the musicals and largely increases the pupil's interest, broadens his style of interpretation.

Enthusiasm is one of the greatest factors toward acquiring a musical education and to get this kind of enthusiasm burning the pupil must be with an earnest teacher and have the spur to emulation and rivalry come from meeting other students and playing before friends and parents at musicals.

A systematic course of reviews and memorials given, that pupils may always be prepared to perform for their friends.

A special course in the rules and principles of expression and phrasing is given to each pupil, and every effort is required to be performed with an artistic finish; this end the best kinds of touch are taught and applications of special musical effects explained and modeled in the pupil's own work.

For hand practice is arranged for the pupil musical friends or myself.

Attention is given to explaining the reasons for everything required, the why and wherefore of music.

AMERICAN COLLEGE OF MUSICIANS.

EXAMINATION PAPERS, 1891.

AMERICAN COLLEGE OF MUSICIANS.

EXAMINATION FOR ASSOCIATESHIP, 1891.

GENERAL MUSICAL THEORY.

The Theoretic Examination consisted in a written examination in the following branches:-

HARMONY.

By what text-book do you wish to have your paper judged?

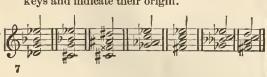
1. What are the different kinds of Intervals?

Write complete table of intervals from F.

2. Give a list of the principal chords used in music, in the order in which you would teach them, also write one of each, resolving those requiring it.

3. What is meant by inversion? and what by position of chords? Give examples.

4. What are these chords? resolve them into proper keys and indicate their origin.



American College of Musicians.

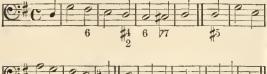
5. (a) What are suspensions? Give rules governing their use, and write one or two short illustrations.

(b) The same with reference to passing notes, and auxiliary notes.

6. (a) Harmonize the following Bass in plain $\frac{5}{8}$ chords, in four parts.



(b) Also the following as figured, in four parts:



(c) And the following melody, in four parts:



Examination for Associateship. 9

COUNTERPOINT.

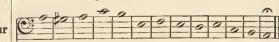
By what text-book do you wish to have your paper judged?

1. How many kinds or orders of simple counterpoint do you recognize? What are they?

2. What chord-intervals and what melodic-intervals are forbidden in simple two-part counterpoint, note against note? Why are they forbidden?

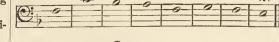
3. Write counterpoint above the following Bass:

- 1st. Note against note,
- 2nd. Two against one,
- 3rd. Four against one.



4. Write counterpoint below the following Bass:

- 1st. Note against note,
- 2nd. Two against one,
- 3rd. Four against one.



5. Write an original Cantus, eight measures long, and add:

- (a) Florid counterpoint above,
- (b) Florid counterpoint below.

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TERMINOLOGY.

The answers to the questions in this paper shall be rated not only with regard to their accuracy, but especially with regard to their value as definitions from the standpoint of the teacher.

Be accurate, comprehensive, and concise.

Define

1. Scale,

2. Octave,

3. Ritenuito,

4. Non tanto,

5. Morendo,

6. Stringendo,

7. Syncopation,

8. Ritardando,

9. Sento tempo,

10. A placere,

11. Dotted and abbreviate,

12. Tenuto,

13. Da Capo,

14. Sforzando,

15. Forte-piano,

16. Fortissimo,

17. Volti Subite,

18. Ottava, and ottava bassa,

19. What is meant by the term tonality,

20. How are tones represented with regard to pitch?

21. Point out the defects in the following definition of the Tie (quoted from a current text-book) "a curved line connecting two or more notes upon the same degree of the staff." Give your own definition also.

Examination for Associateship. 11

MUSICAL FORM.

1. What principal purpose is served by rests?

2. What form of movement was the predecessor of the Scherzo?

3. Describe an eight measure period.

4. What is meant by the terms Thesis and Antithesis?

5. Give an example (in measures and brackets, as a melody) of a sixteen measure period.

6. Name and write two measures of as many dance rhythms as you know.

7. What is a Coda, and what purpose does it serve?

8. At what part of the movement in the Sonata form does the Organ-point (if used) generally occur?

9. Briefly describe the form of any song or instrumental piece (or movement, other than Sonata) with which you are familiar.

10. Analyze the accompanying composition, indicating, by means of terms, brackets, figures ("metric cipher") etc.

(a) Principal and subordinate themes, both in

exposition and development,

(b) Connective or transitional passages,

(c) Organ-point,

(d) Keys passed through in the development,

(e) Subdivisions of themes, motival structure, and such other minor points as would indicate a thorough understanding of the example submitted.

Examination for Associateship. 13

HISTORY.

1. Write concerning the Romantic School, and name representative composers of the school.

2. What forms of vocal and instrumental music were practised between 1350 and 1750?

3. Name two or more contemporaries of each of the following:- Beethoven, Wagner, Gluck, Händel, Gounod.

4. What forms of composition were especially practised by Gluck, Haydn, Ph. Em. Bach, Beethoven, Chopin, Schubert, Wagner?

5. What are the characteristics of the contrapuntal school? Mention composers whose works are especially illustrative.

6. Write briefly on the life of Robert Schumann, mentioning principal works, the general characteristics and the value of his works compared with those of his chief contemporaries.

7. Outline such study in Musical History and reading of general musical literature as in your opinion, would make a student familiar with the best authorities.

8. Name representative musicians of the present time, assigning nationality.

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PIANO-FORTE.

DEMONSTRATIVE EXAMINATION.

The Demonstrative Examination consisted of test exercises in touch, technique, reading at sight, transposition, and the performance of selections, at the discretion of the examiners, from the list of works given in the Prospectus (see Prospectus Page 12), supplemented by original lists handed in by the candidates.

SPECIAL THEORETIC EXAMINATION

1. Position at the Piano-Forte. Describe or diagram the proper position for player at the instrument with regard to the following particulars:

(a) General position of the body, including relation to the keyboard and height of chair.

(b) Position of the fingers,— 2, 3, 4, 5, from the tips to the metacarpal (knuckle) joints.

(c) Position of the thumb. (1)

(d) Position from the second finger-joints to the wrist.

(e) Position from the metacarpal joints to the elbow.

(f) Position from the elbow to the shoulder.

2. TOUCH.

(a) Define the "sliding legato touch, and mention the particular class of passages to which it is adapted.

Examination for Associationship. 19

thus: or,

In the original.

(b) How should the mordent (m) be played in the following measures from Bach?

thus: or, In the original.

In the original.

(d) Is the rule for the playing of grace notes invariable in orchestral music? Does the rule vary in piano-forte music of different epochs and styles? Can you formulate general rules for the correct execution of similar embellishments in the works respectively of Bach, Mozart, Beethoven, Chopin, Schumann, Liszt?

6. Give your ideas as to the best general method of laying the foundations of artistic piano-forte playing. Make special reference to the kind of exercises, studies, and pieces, and the methods of studying and practice which, on general principles, will most specially contribute to such a result.

7. Give a list of the compositions of Bach, Clementi, Beethoven, Schubert, Chopin, Schumann, Liszt, and other composers of ability, past or present, which you have studied.

8. Supply the fingering, phrasing, dynamic signs, and use of pedale in the preceding examples, and in the accompanying selection.

Examination for Fellowship. 27

HARMONY.

- (a) Give rules for the use, or non-use, of covered (hidden) fifths and octaves.—
- (b) For the use of $\frac{2}{3}$ chords.—
- (c) For doubling thirds.—
2. What is a cross-relation? Give an example and correct it?
3. What are some of the most useful means for accomplishing modulation to distant keys?
4. Modulate from C to A flat, G minor to A major, F to E minor, each within four measures.
5. (a) Harmonize the following Bass, (note against note,) four parts, and figure it:—

(b) Write out again, with upper part ornamented with passing notes.

6. Harmonize the following.

7. Write a double counterpoint to the following—

(a) In the Octave,

(b) In the Tenth. Write out the inversions.

Examination for Fellowship. 29

3. Add two inside parts to the following, employing imitation if possible.

4. Give general rules for Fugue answers.

5. Write the exposition of a Fugue in four voices on the following subject.

6. Carry out the following as Canon in two parts for about two periods.

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(c) How should the grace notes be played in the following measure by Grieg?

Thus: or, In the original.

(d) Is the rule for the playing of grace notes invariable in orchestral music? Does the rule vary in piano-forte music of different epochs and styles? Can you formulate general rules for the correct execution of similar embellishments in the works respectively of Bach, Mozart, Beethoven, Chopin, Schumann, Liszt?

6. Give your ideas as to the best general method of laying the foundations of artistic piano-forte playing. Make special reference to the kind of exercises, studies, and pieces, and the methods of studying and practice which, on general principles, will most specially contribute to such a result.

7. Give a list of the compositions of Bach, Clementi, Beethoven, Schubert, Chopin, Schumann, Liszt, and other composers of ability, past or present, which you have studied.

8. Supply the fingering, phrasing, dynamic signs, and use of pedale in the preceding examples, and in the accompanying selection.

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7. Write piano accompaniment to this melody.

8. Correct the following.

COUNTERPOINT.

1. What can you say of the harmonic basis of counterpoint?
2. Write counterpoint to the following Cantus Firmus in four parts.
 - (a) In 1st. order Cantus, in the Soprano,
 - (b) In 2nd. order Cantus, in the Alto,
 - (c) In 3rd. order Cantus, in the Tenor,
 - (d) In Florid counterpoint, Cantus in the Bassa.

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THEORY EXAMINATION FOR FELLOWSHIP.

HISTORY.

1. Name the instruments of the modern orchestra. What disposition of them would you make in an orchestra of eighty?
2. What influence has the Church exerted in the development of art, more especially music?
3. Write concerning the Symphony, giving the history of the form, its characteristics, name-leading composers, and add whatever you consider pertinent to the topic.
4. Write concerning the works of Bach, and of Schumann, especially to the end of explaining what circumstances and influences tended to characterize each.
5. Do you assign the higher order to purely vocal music, or to purely instrumental music? Explain fully the reasons for your answer.
6. How in a scale of ten would you note the following as musical nations? (ten to represent the one which in your opinion is the farthest advanced:) England, France, Germany, Italy, America, or Scandinavia.
7. Name living composers of the above nations (Ques. 6.) and mention one or more works of each.
8. Outline such a course in Musical History and Literature as you deem necessary to the student who would attempt this degree.



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TABLE OF CONTENTS.

Introduction	PAGE
Kullak. Op. 81, No. 3. Grandmother tells a Shuddering Tale.	3
Reincken. Op. 72, No. 3. Kindersstücke.	4
Schubert. Op. 14, No. 1. Kinderspiel.	5
Jadassohn. Op. 17, No. 3. Children's Dance.	12
Diabelli. Op. 120, No. 1. Kinderstück.	13
Burgmiller. Op. 76, No. 1. Rosalietto.	15
Schubert. Op. 14, No. 1. Sonatina in 4 Hands.	16
Hummel. Op. 62, No. 1. Sonatina in 4 Hands.	24
Beethoven. Op. 14, No. 1. Sonatina in 4 Hands.	25
Beethoven. Op. 14, No. 2. Sonatina in 4 Hands.	26
Kullak. Op. 81, No. 2. Sonatina in 4 Hands.	27
Stiebel. Op. 14, No. 3. Sonatina in 4 Hands.	28
Clementi. Op. 36, No. 1. Sonatina.	29
Kjerulf. Scherzando.	31
Gruber. Op. 14, No. 1. Album Leaf.	75
Smith. Op. 14, No. 2. Album Leaf.	76
Reincken. Op. 14, No. 4. Sonatina.	77
Dussek. Op. 14, No. 5. Sonatina.	78
Lang. Op. 14, No. 1. Sonatina.	79
Haydn. Sonatina in D.	80
Schumann. Nocturne Song.	80
Mendelssohn's Song Without Words. No. 1.	81
Bach. Little Preludes. No. 3.	82
Schubert. Op. 14, No. 2. Sonatina.	83
Reincken. Op. 47, No. 2. Sonatina.	84
Chopin. Op. 9, No. 2. Nocturne.	85

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In a nicely-contrasted melody. Good touch study on eighth-note chords, and fingered sixths and sixths.		Another good study for the right hand, and is annotated by the author.		A piece of the highest quality, and is annotated by the celebrated C. G. Konstki, the composer of the opera "Parsifal." Nothing better for the right hand, and superior to anything else in its class. It is a good study in harmony, basso continuo, bassoon, and rhythm. Superior teaching piece, and a fine addition to a teacher's material.			
1103. Waddington, Edmund. <i>In the Grove</i> . Meditation. Grade IV.	100	1144. Rubinstein, A. <i>Walse Caprice in Fiat</i> . Grade VII.	75	1168. La Hache, W. <i>Sailor Boy's Dream</i> . Grade V.	50		
Brilliant, and a good caprice. It is a piece that is sure to interest the pupil. Has good touch studies on time and touch.		This is the most popular of Rubinstein's waltzes. It is annotated by the author, and is a good study for the right hand. It is a superior edition, with a description, and analysis by Charles W. Landen, consisting of two large pages. The author, the teacher can take out, as it is on a separate sheet.		Uncommonly fine and pleasing to all. Pupils learn it quickly, and find it a good study in harmonic content. Teachers order it in quantities. Nothing better for piano students or for music entertain- ments, and it is a good study for the right hand.			
1104. Waddington, Edmund. <i>Morning Dew</i> . Grade IV.	100	1145. Goedeler, A. <i>Bohemian Melody</i> . Grade IV.	50	1169. Rubinsteiin, A. <i>Op. 10, Kamennoi-</i> <i>Grave</i> . Grade V.	75		
In a nicely-contrasted melody. Good touch study on eighth-note chords, and fingered sixths and sixths.		Brilliant, brilliant, and pleasing. It has the Gypsy style, yet it has a charming melody. It will be a delightful piece for the right hand.		This piece has been much favored by the musicians of our country. This is a superior edition with a full description, beautifully written, by Edward Fetter. Teachers order it in quantities. Nothing better for piano students or for music entertain- ments, and it is a good study for the right hand.			
1105. Waddington, Edmund. <i>In the Grove</i> . Meditation. Grade IV.	100	1146. Goedeler, Richard. <i>Gypsy Queen</i> . Waltz. Pour, Four Hands. Grade IV.	50	1170. Elrich, P. D. <i>Bouree</i> . Op. 3, No. 1. Grade VII.	50		
Brilliant, and a good caprice on runs, melody, touch, and wrist touch.		In the unique style, with the hours effect clearly defined. This is a good study for the right hand.		Grade V.	20		
1106. Waddington, Edmund. <i>Whispering Forest</i> . Grade IV.	100	1147. Goedeler, Richard. <i>Gypsy Queen</i> . Waltz. Pour, Four Hands. Grade IV.	50	1171. De Konstki, Op. 7. <i>Concert Waltz</i> . Grade VII.	50		
A song-like melody in the pastoral style, sweet and charming. Good practice on runs, melody, touch, and wrist touch.		In the unique style, with the hours effect clearly defined. This is a good study for the right hand.		Decidedly brilliant and effective, yet not difficult. It makes a fine study in chords and octaves. Excellent for concert and exhibition purposes.			
1107. Waddington, Edmund. <i>At Twi- light Nocturne</i> . Grade V.	100	1148. Alrich, P. D. <i>Bouree</i> . Op. 3, No. 1. Grade VII.	50	1172. De Konstki, Op. 10. <i>Old Vienna</i> . A. <i>Walz</i> . Grade V.	50		
Pleasing to the popular taste, and good material for practice on runs and for the clinging legato touch.		In the unique style, with the hours effect clearly defined. This is a good study for the right hand.		Grade V.	20		
		1149. Goedeler, Richard. <i>Waltz</i> . Op. 62, No. Grade IV.	50	1173. De Konstki, Op. 10. <i>Old Vienna</i> . A. <i>Walz</i> . Grade V.	50		
		A charming waltz movement of a superior character. Popular in style.		Grade V.	20		
		1150. Rubinstein, A. <i>Walse Caprice in Fiat</i> . Grade VII.	75	1174. De Konstki, Op. 10. <i>Old Vienna</i> . A. <i>Walz</i> . Grade V.	50		
		This is the most popular of Rubinstein's waltzes. It is annotated by the author, and is a good study for the right hand. It is a superior edition, with a description, and analysis by Charles W. Landen, consisting of two large pages. The author, the teacher can take out, as it is on a separate sheet.		Grade V.	20		
		1151. Goedeler, A. <i>Bohemian Melody</i> . Grade IV.	50	1175. De Konstki, Op. 10. <i>Old Vienna</i> . A. <i>Walz</i> . Grade V.	50		
		Brilliant, brilliant, and pleasing. It has the Gypsy style, yet it has a charming melody. It will be a delightful piece for the right hand.		Grade V.	20		
		1152. Goedeler, Richard. <i>Gypsy Queen</i> . Waltz. Pour, Four Hands. Grade IV.	50	1176. De Konstki, Op. 10. <i>Old Vienna</i> . A. <i>Walz</i> . Grade V.	50		
		In the unique style, with the hours effect clearly defined. This is a good study for the right hand.		Grade V.	20		
		1153. Alrich, P. D. <i>Bouree</i> . Op. 3, No. 1. Grade VII.	50	1177. De Konstki, Op. 10. <i>Old Vienna</i> . A. <i>Walz</i> . Grade V.	50		
		In the unique style, with the hours effect clearly defined. This is a good study for the right hand.		Grade V.	20		
		1154. Richards, Thomas J. <i>Leisure Moments</i> . Grade IV.	35	1178. De Konstki, Op. 10. <i>Old Vienna</i> . A. <i>Walz</i> . Grade V.	50		
		A fine melody, beautifully harmonized, with an effective bravura intermezzo passage.		Grade V.	20		
		1155. Guritt, C. <i>Waltz</i> . Op. 62, No. Grade IV.	30	1179. De Konstki, Op. 10. <i>Old Vienna</i> . A. <i>Walz</i> . Grade V.	50		
		A fine teaching piece, and one that will repay for the practice put upon it by its fine melody. Annotated with a full description, beautifully written.		Grade V.	20		
		1156. Goedeler, Richard. <i>Twilight Bell</i> . Grade IV.	40	1180. De Konstki, Op. 10. <i>Old Vienna</i> . A. <i>Walz</i> . Grade V.	50		
		Abounds in charming effects. Will prove interest- ing to the teacher, and furnish an abundance of free wrist and finger legato.		Grade V.	20		
		1157. Bach, J. S. <i>Gavotte</i> in E Major. Grade IV.	85	1181. De Konstki, Op. 10. <i>Old Vienna</i> . A. <i>Walz</i> . Grade V.	50		
		Arranged by Dr. W. H. Mason, and annotated by Dr. W. S. B. Mathews. This class- ical gavotte is a good study for the right hand. It is a good study for the left hand, and helps in ap- preciating the writings of Bach.		Grade V.	20		
		1158. Bachofen, Op. 14. <i>No. 2, Andante</i> . Contro from Grade V.	85	1182. Webb, F. R. <i>The Two Roses</i> . Op. 65, No. 1. Grade IV.	60		
		This beautiful andsonante is as universally popular, has Beechworth, manager of playing it with the right hand, and it is a good study for the right hand. It is a good study for the left hand, <td></td> <td>A good study with a marked contrast and vigorous rhythm. A fine study for rhythm and a good study for the left hand.</td> <td></td> <td></td> <td></td>		A good study with a marked contrast and vigorous rhythm. A fine study for rhythm and a good study for the left hand.			
		1159. Bachofen, Op. 14. <i>No. 2, Andante</i> . Contro from Grade V.	85	1183. Wieniawski, H. <i>Kuyawik</i> ; 2me <i>Mazurka</i> . Grade VII.	65		
		This beautiful andsonante is as universally popular, has Beechworth, manager of playing it with the right hand, and it is a good study for the right hand. It is a good study for the left hand, <td></td> <td>A strikingly effective piece for concert and exhibition use. It is a good study for the right hand, and this piece has a marked contrast. It is a Polish dance, fully analyzed, phrased, fingered, and annotated by Charles W. Landen.</td> <td></td> <td></td> <td></td>		A strikingly effective piece for concert and exhibition use. It is a good study for the right hand, and this piece has a marked contrast. It is a Polish dance, fully analyzed, phrased, fingered, and annotated by Charles W. Landen.			
		1160. Gillis, Frank R. <i>The Rose Dance</i> . Grade IV.	80	1184. Brown, W. B. <i>Guide me, O Thou Great Jehovah</i> .	85		
		Supreme work on time and for the octave touch. It has good work on time and for the octave touch.		Song for soprano or alto. The author on first reading it, was led to F sharp, fifth line. Not difficult and yet very effective and unusually pleasing.			
		1161. Macdonald, J. <i>Forty Days and Forty Nights</i> . Theme and Variations. Grade V.	60	1185. Houseley, Henry. <i>Pretty Primrose</i> , Op. 14. Grade V.	55		
		Rich in harmonic effects and an excellent piece for Students. It is a good study for the right hand, and fully furnishes a good background for the variations.		A good study for the right hand, and what's most pleasing one. A study forced precision and harmonic beauty. It is a good study for the right hand, and with it and well to introduce the newer effects in harmonic, while pupils will like it because of its pleasing and charming character.			
		1162. Webb, F. R. <i>The Two Roses</i> . Op. 65, No. 1. Grade IV.	60	1186. Wieniawski, H. <i>Kuyawik</i> ; 2me <i>Mazurka</i> . Grade VII.	65		
		A good study with a marked contrast and vigorous rhythm. A fine study for rhythm and a good study for the left hand.		A strikingly effective piece for concert and exhibition use. It is a good study for the right hand, and this piece has a marked contrast. It is a Polish dance, fully analyzed, phrased, fingered, and annotated by Charles W. Landen.			
		1163. Wieniawski, H. <i>Kuyawik</i> ; 2me <i>Mazurka</i> . Grade VII.	65	1187. Houseley, Henry. <i>Pretty Primrose</i> , Op. 14. Grade V.	55		
		A strikingly effective piece for concert and exhibition use. It is a good study for the right hand, and this piece has a marked contrast. It is a Polish dance, fully analyzed, phrased, fingered, and annotated by Charles W. Landen.		A piece that has a modern romantic flavor, and what's most pleasing one. A study forced precision and harmonic beauty. It is a good study for the right hand, and with it and well to introduce the newer effects in harmonic, while pupils will like it because of its pleasing and charming character.			
		1164. Brown, W. B. <i>Guide me, O Thou Great Jehovah</i> .	85	1188. Tschakowsky, P. <i>The Skylark</i> . Grade IV.	20		
		Song for soprano or alto. The author on first reading it, was led to F sharp, fifth line. Not difficult and yet very effective and unusually pleasing.		One of the best pieces for the right hand, and a superior piece of the composer's pieces. This is a good study in easy triplets and grace notes. Carefully edited and fully annotated.			
		1165. Rubinsteiin, A. <i>Op. 10, Kamennoi-</i> <i>Grave</i> . Grade V.	75	1189. De Konstki, Chevalier. Op. 369. <i>Persian March</i> . Grade VI.	60		
		This piece has been much favored by the musicians of our country. This is a superior edition with a full description, beautifully written, by Edward Fetter. Teachers order it in quantities. Nothing better for piano students or for music entertain- ments, and it is a good study for the right hand.		A piece of the highest quality, and is annotated by the celebrated C. G. Konstki, the composer of the opera "Parsifal." Nothing better for the right hand, and superior to anything else in its class. It is a good study in harmony, basso continuo, bassoon, and rhythm. Superior teaching piece, and a fine addition to a teacher's material.			
		1166. Rubinsteiin, A. <i>Op. 10, Kamennoi-</i> <i>Grave</i> . Grade V.	75	1190. De Konstki, Chevalier. Op. 369. <i>Persian March</i> . Grade VI.	60		
		This piece has been much favored by the musicians of our country. This is a superior edition with a full description, beautifully written, by Edward Fetter. Teachers order it in quantities. Nothing better for piano students or for music entertain- ments, and it is a good study for the right hand.		A piece of the highest quality, and is annotated by the celebrated C. G. Konstki, the composer of the opera "Parsifal." Nothing better for the right hand, and superior to anything else in its class. It is a good study in harmony, basso continuo, bassoon, and rhythm. Superior teaching piece, and a fine addition to a teacher's material.			
		1167. Rubinsteiin, A. <i>Op. 10, Kamennoi-</i> <i>Grave</i> . Grade V.	75	1191. De Konstki, Chevalier. Op. 369. <i>Persian March</i> . Grade VI.	60		
		This piece has been much favored by the musicians of our country. This is a superior edition with a full description, beautifully written, by Edward Fetter. Teachers order it in quantities. Nothing better for piano students or for music entertain- ments, and it is a good study for the right hand.		A piece of the highest quality, and is annotated by the celebrated C. G. Konstki, the composer of the opera "Parsifal." Nothing better for the right hand, and superior to anything else in its class. It is a good study in harmony, basso continuo, bassoon, and rhythm. Superior teaching piece, and a fine addition to a teacher's material.			
		1168. Rubinsteiin, A. <i>Op. 10, Kamennoi-</i> <i>Grave</i> . Grade V.	75	1192. De Konstki, Chevalier. Op. 369. <i>Persian March</i> . Grade VI.	60		
		This piece has been much favored by the musicians of our country. This is a superior edition with a full description, beautifully written, by Edward Fetter. Teachers order it in quantities. Nothing better for piano students or for music entertain- ments, and it is a good study for the right hand.		A piece of the highest quality, and is annotated by the celebrated C. G. Konstki, the composer of the opera "Parsifal." Nothing better for the right hand, and superior to anything else in its class. It is a good study in harmony, basso continuo, bassoon, and rhythm. Superior teaching piece, and a fine addition to a teacher's material.			
		1169. Rubinsteiin, A. <i>Op. 10, Kamennoi-</i> <i>Grave</i> . Grade V.	75	1193. De Konstki, Chevalier. Op. 369. <i>Persian March</i> . Grade VI.	60		
		This piece has been much favored by the musicians of our country. This is a superior edition with a full description, beautifully written, by Edward Fetter. Teachers order it in quantities. Nothing better for piano students or for music entertain- ments, and it is a good study for the right hand.		A piece of the highest quality, and is annotated by the celebrated C. G. Konstki, the composer of the opera "Parsifal." Nothing better for the right hand, and superior to anything else in its class. It is a good study in harmony, basso continuo, bassoon, and rhythm. Superior teaching piece, and a fine addition to a teacher's material.			
		1170. Elrich, P. D. <i>Old Vienna</i> . A. <i>Walz</i> . Grade V.	20	1194. De Konstki, Chevalier. Op. 369. <i>Persian March</i> . Grade VI.	60		
		A charming waltz movement of a superior character. Popular in style.		Decidedly brilliant, waltz, and effective, yet not difficult. It makes a fine study in chords and octaves. Excellent for concert and exhibition purposes.			
		1171. De Konstki, Op. 7. <i>Concert Waltz</i> . Grade VII.	50	1195. De Konstki, Op. 7. <i>Concert Waltz</i> . Grade VII.	50		
		Decidedly brilliant and effective, yet not difficult. It makes a fine study in chords and octaves. Excellent for concert and exhibition purposes.		Decidedly brilliant, waltz, and effective, yet not difficult. It makes a fine study in chords and octaves. Excellent for concert and exhibition purposes.			